

MAR 23 1925

✓ ©CIL 21263 ✓

ON THE THRESHOLD ✓

✓ Photoplay in 6 reels ✓

Story by Wilbur Hall

✓ Directed by Renaud Hoffman ✓

Author of the photoplay (under section 62)
Renaud Hoffman ✓ of U.S.

MAR 23 1925

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Renaud Hoffman

On the Threshold - 6 reels

Respectfully,

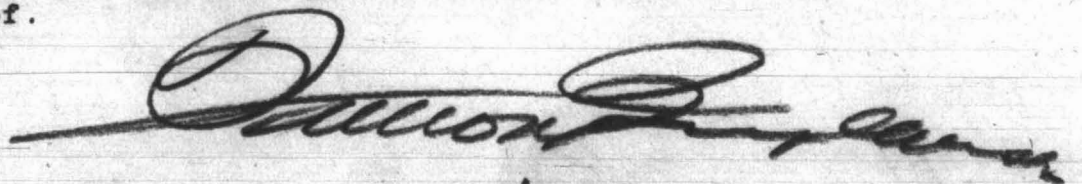
FULTON BRYLAWSKI

The Renaud Hoffman
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
On the Threshold	3-21-25	©CIL 21263

The return of the above copies was requested by the said
Company, by its agent and attorney on the 21st day of
March, 1925 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

Rec'd 1245
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MAR 24 1925

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PRESS SH

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ON

"ON THE THRESHOLD"

PRODUCERS DISTRIBUTING CORPORATION, 469 FIFTH AVENUE, NEW YORK

WILBUR HALL'S DYNAMIC DRAMA TRIED TO SAFEGUARD HIS DAUGHTER BY VOWING HE WOULD NEVER MARRY

ACTOR AGREES WITH FATHER HE PORTRAYS

H. B. Walthall, Featured in "On the Threshold," Sides With Character.

Between "shots" of "On the Threshold," the Renaud Hoffman production which holds the screen of the Theatre this week, a discussion of the unusual situation which forms the nucleus of the plot arose. The extraordinary circumstances are these: because his beloved wife died giving their only daughter, Rosemary, birth, Daniel Masters renounces his faith and strives to safeguard the child's life and happiness by vowing that she shall never marry. At eighteen Rosemary, a sweet and obedient young woman, falls in love with Rod Yates, who asks her to marry him.

They approach Masters, but he flies into a tantrum, and instead of giving his consent he forbids the lovers to see each other again. But Rod receives a long desired appointment and rushes to tell Rosemary the news. She believes herself justified in disregarding her father's wishes and promises to marry Rod. Masters enters and finding them in each other's arms grows so furious that he is seized with a stroke of paralysis, which results in his death.

Henry B. Walthall, veteran actor, who portrays Daniel Masters, stood



CHARLES R. ROGERS PRESENTS

"ON THE THRESHOLD"

From the Saturday Evening Post Story by Wilbur Hall

Adapted by Alfred A. Cohen

A Renaud Hoffman Picturization

Photographed by Jack Mackenzie

Direction of Renaud Hoffman

Production Assistant—Glenn Belt

Film Editor—Leonard Wheeler

Title Illustrations by Niel McGuire

Released by Producers Distributing Corporation

THE CAST

Rosemary Masters.....Gladys Hulette
Andrew Masters.....Henry B. Walthall
Rod Yates.....Robert Gordon
Bible Bo.....Willis Marks
Daniel Masters.....Sam De Grasse
"Judge" Stivers.....Charles Sellon
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THE STORY

This is a remarkable and unusual story of one of those strange twists of Fate that often change whole lives.

Old Bible Bo, an itinerant servant of God, approaches the house of Andrew Masters to obtain permission to whitewash a sermon on a fence on his property. He learns that Masters' wife has just died giving birth to their daughter, Rosemary. He attempts to console the man with prayers, but Masters is despondent and, denying the existence of God, sends the old man away. Determined to save the daughter from her mother's fate, Masters vows that she shall never marry.

The passing of eighteen years finds Masters a prosperous landowner. Rosemary, now fresh and lovely, is elated over a letter from Rod Yates, a childhood sweetheart whom she still loves, saying that he will arrive home that day from the State Agricultural College, where he has spent the four preceding years.

Masters realizes that Rosemary and Rod are in love and strives to keep them apart by cancelling Mrs. Yates' lease.

He is angered to find the two together and tells Rod that he will never consent to their marriage and forbids him to see Rosemary again.

They do not see each other until Rod is appointed Manager of the biggest ranch in the State. He is so overjoyed that he braves Masters' fury and hurries over to tell Rosemary the wonderful news. Rosemary has just promised to disregard her father's wishes and marry Rod, when Masters enters. He is overcome by Rosemary's disobedience and the sight of her in Rod's arms makes him so angry that he is stricken with a paralytic stroke.

Learning from the doctor that Masters will regain consciousness for a short time before the end, his worthless brother, Daniel, who has been leeching him since his prosperity, takes advantage of the situation and has his friend, "Judge" Stivers, draw up a will in his favor. After some wrangling, they agree to split fifty-fifty. However, the signature of an additional witness is necessary to make the will legal. They approach Mrs. McKay, the keen old housekeeper, but she promptly refuses.

Then, the inscrutable hand of Fate guides Bible Bo back to the Masters home. The rogues see him crossing the yard and call him in. However, he refuses to sign the will before Masters regains consciousness.

In the interim, he sits by the unconscious man's bedside and reads aloud from the Scriptures.

When Masters finally opens his eyes, the two rascals pounce upon him and endeavor to make him sign the spurious will. But the voice of the stranger reading from the Scriptures pertinent passages concerning "enemies" crashes through the tense stillness and enters the dying man's bewildered brain. He realizes their evil intentions and signifies his desire to draw up a new will. With the aid of Rosemary he dictates it to the old man who inscribes it on the fly leaf of his worn old Bible. Masters bequeaths the sum of one dollar to his scheming brother, who, with his friend Stivers, leaves infuriated. The rest of his "worldly goods," of course, go to Rosemary.

Before he dies Masters forgives the young lovers and consents to their marriage, leaving with them a blessing for their happiness.

Then Bible Bo passes on.

REVIEWS

No. 1

NOTE OF NOVELTY IN HOFFMAN FILM

"On the Threshold," Product Young "Genius," Has Engrossing Theme.

Once in a long, long while some comes forward in the world of motion pictures with an idea that is really new—an idea that is novel and refreshing to the jaded taste of the picture patron.

Renaud Hoffman, the young directorial genius, has conceived such an idea and presented it to the public through the medium of "On the Threshold," the photoplay which had its first showing at the Theatre last evening.

We have not so thoroughly enjoyed any product of the silver sheet for so long time as this unique and powerful tale of a man who foolishly tries to safeguard his daughter's happiness by vowing at her birth that she shall never marry. The fates taunt him sending her an early lover, and the man's wilfulness eventually costs him his life. However, before he dies a mysterious stranger—traveler and dusty—enters his fading life gently, and miraculously rescues him from the hands of two worthless scheming villains. It is a story of young people's love to each other which forms the nucleus of "On the Threshold," is as fresh and sweet youth itself.

The flawless cast which has aided Mr. Hoffman in making this a masterpiece of emotional characterization includes Gladys Hulette, Henry Walthall, Willis Marks, Sam De Grasse, Robert Gordon, Charles Sellon and Margaret Seddon.

There is an appeal in "On the Threshold" for young and old—whether you're a "fan" or just an occasional picture-goer, you're bound to enjoy every minute of this delightful little drama of Fate.

No. 2

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H. B. Walthall, Willis Marks
Gladys Hulette in Unique

SS SHEET

ON

THRESHOLD"

CORPORATION, 469 FIFTH AVENUE, NEW YORK CITY

**C DRAMA OF A FATHER WHO
HIS DAUGHTER'S HAPPINESS
LD NEVER PERMIT HER TO MARRY**

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WALTHALL SPENT FIFTEEN YEARS BEFORE CAMERA

Henry B. Walthall, the famous

which state he left when of age to go into theatrical work. For two decades he toured throughout the East and played the stages of all the leading cities.

He soon found his way into film-dom, however, and since 1910 he has worked before the motion picture camera exclusively. His interpretation of Ben Cameron in Griffith's "Birth of a Nation," brought him great praise and won for him a definite standing in the cinema world. Other pictures of prominence in which he will be remembered for notable characterizations are: "The Unknown Purple" for Goldwyn, "The Face on the Barroom Floor" for Fox, and "Boy of Mine" for First National.

Walthall is five feet seven, and has graying hair and brown eyes. He has been a resident of Los Angeles for fourteen years and owns a beautiful home in Beverly Hills, adjacent to Hollywood.

He will be seen as the bitter and disillusioned father in "On the Threshold," Renaud Hoffman's realistic picturization of the Saturday Evening Post story by Wilbur Hall, which comes to the Theatre for a run next

MEET THE SCREEN'S ARTIST-DIRECTOR

Renaud Hoffman holds a unique
Place in the Directorial
Field.

HAS HIS OWN TECHNIQUE

**Achieves Dramatic Effects
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ment and Tone.**

There is no other director in the industry like Renaud Hoffman. This directorial genius, whose production, "On the Threshold," is eliciting so much comment from the audiences at the Theatre this week, stands unique in his field.

Behind him there is no long upward struggle that marks the career of so many of the directorial lights. Hoffman was born in Germany a little over thirty years ago with the proverbial "golden spoon." He never attended a public school, but was educated by private tutors. Though it seems strange after the remarkable understanding of childhood which he displayed in his first production "Not One to Spare," Hoffman never had any real childhood himself. He has

parents and then, after he had become his own master, with whom he pleased. Never has he lived in one locality for more than two years. So far in the course of his travels he has been five times around the world.

He studied art in both Europe and America and that was his vocation. He was a well-known illustrator when he gave up the work to enter screen production, for he felt that the screen offered a wider field for artistic expression than any other medium.

He entered the industry inexperienced and hence, unbiased and without the current system of production fastened about his neck. His first production, "Not One to Spare," from the standpoint of both the critics and the box office, was one of the foremost pictures of the year.

In "On the Threshold," Mr. Hoffman has shown the same naturalism, simplicity and delicate artistry that have marked his former successes.

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RELEASED BY
PRODUCERS DISTRIBUTING CORP.

One Col. Production Cut or Mat No. 1.

quite alone in his approval of his action. The critics pronounced the character a monomaniac. Walthall said:

"I can readily sympathize with Daniel Masters for his seemingly drastic procedure.

"If you consider the circumstances you will realize that his motive was in no sense a selfish one, but what he did was merely his particular method of attempting to insure the future happiness and well-being of his daughter, Rosemary.

"His renunciation of his faith was not illogical or even unreasonable. I say that because I can understand the tremendous blow his wife's death was to him, and it was a natural human instinct to fight for the safety of the little mite for whom he had paid such a colossal price.

"His remarkable determination accounts for his refusal to relent when the girl fell in love, but it was merely the course of a man who felt that his daughter was too young to realize her danger and he wanted to protect her life.

"I believe that under similar circumstances any man of Masters' type would have done what he did. His final resumption of his faith and consent to the marriage, proves beyond a doubt that his intentions were good."

Henry B. Walthall was one of the first legitimate actors to enter pictures. He established his reputation by his performance of Ben Cameron in David Wark Griffith's memorable "Birth of a Nation," and he has been steadily strengthening it by his splendid work before the camera.

Film Editor—Leonard Wheeler
Title Illustrations by Niel McGuire

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Then Bible Bo passes on.

ODD CHARACTER IN "ON THE THRESHOLD"

Willis Marks Plays Interesting
Old Eccentric in Renaud
Hoffman Production.

One of the most unusual characters in fiction is portrayed by Willis Marks in "On the Threshold," the unique Renaud Hoffman production which comes to the Theatre for a run next It is that of an itinerant old eccentric who enters a little country household where a scheming brother and his friend are trying to force a dying man to sign a fraudulent will.

The mysterious stranger sits at the bedside reading aloud from his worn old Bible. He chooses pertinent passages concerning "enemies" and just as the half conscious man is about to

sign the spurious document, the steady voice of the stranger crashes through the tense stillness of the room and into his bewildered mind.

The feeble light of his consciousness flickers and grows until the man gradually realizes the import of the old man's words and the evil intentions of his brother. He refuses to sign the will and signifies his desire to draw up a new one.

With the aid of his daughter, he dictates it to the old man who inscribes it on the fly leaf of his Bible. Then the man dies in peace and the mysterious stranger goes on his way.

"On the Threshold" is a picturization of Wilbur Hall's Saturday Evening Post story and its remarkable cast includes, beside Willis Marks, such popular players as Henry B. Walthall, Gladys Hulette, Robert Gordon, Sam DeGrasse, Charles Sellon and Margaret Seddon.

(Sell Seats with this Arresting Program Reader.)

"ON THE THRESHOLD"

An adaptation of the unusual Saturday Evening Post
Story by Wilbur Hall.

Has a Girl the Right to Live Her Own Life?

If the man she loves has asked her to be his wife—
And her father has sworn that she shall never marry—
Is she justified in disregarding his wishes?

Rosemary Masters believed she was, but the results were disastrous!

See this masterpiece of the silent drama—a beautiful story of Love and Fate and Faith regained—an epic of emotional characterization endowed with the subtle touch of that genius among directors—Renaud Hoffman.

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The flawless cast which has attracted Mr. Hoffman in making this masterpiece of emotional characterization includes Gladys Hulette, Henry B. Walthall, Willis Marks, Sam DeGrasse, Robert Gordon, Charles Sellon and Margaret Seddon.

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EXCELLENT CAST IN "ON THE THRESHOLD"

H. B. Walthall, Willis Marks
Gladys Hulette in Unique
Hoffman Film.

If you are laboring under the impression that "all moving pictures alike," you ought to run down to the Theatre and shake it up. "On the Threshold," the production which holds the screen this week, is at once one of the most interesting photoplays we have seen. It has distinction of the and situations that are really tense and absorbing.

Earnest co-operation is apparent throughout this picture—it is superbly directed and faultlessly acted.

The story concerns a shabby, worn old stranger whom Fate employs to bring peace to a little old household where rages a conflict of Life and Death, Love and Hate, Joy and Sorrow, each striving for possession of the body and soul of a man who lived his life without faith.

Willis Marks portrays this benighted old eccentric with great realism and even surpasses his remarkable performance in "Not One to Spare." The lovely Little Gladys Hulette is like a breath of country air in her simplicity; Henry B. Walthall's was the bitter father who, in an effort to save the daughter from meeting the fate of her mother, who died in childbirth, forbids her to ever marry as fine as he has done since the memorable "Birth of a Nation." Robert Gordon is extremely convincing in the role of the unfortunate young man, and, as usual, Sam DeGrasse is most despicable villain conceivable. Taking the cast as a whole, this picture wins the acting honors for the season—it is an epic of the cinema and producer-director Renaud Hoffman deserves unlimited praise for delicate and artistic piece of work.

We think after you have seen it you will agree with us that it is of the finest and most engrossing productions of the silent drama.

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"On The Threshold"



Rosemary Masters, obedient and adoring, must decide between the man she loved and the father who had reared her. And all because this father, misguided in his kindness and devotion, sought to protect her from the fate of his unhappy wife who had died giving life to this daughter.

A DRAMATIC REVELATION
FOR THE OLD AND YOUNG

NOW AT THE

CAPITOL

Producers Distributing
CORPORATION

A Ready-Made Audience! Mi Evening Post Readers

THE BIGGEST RETURN YOU'LL EVER GET FOR TWO CENTS!

Dear Sir: (or Madam)

In your memory, aren't there just a few outstanding motion pictures that you really enjoyed and won't ever forget?

Well, "On The Threshold," which will be shown at the Theatre for beginning, is that kind of picture.

It's a remarkable story of one of those strange twists of Fate that often change whole lives—a story beautifully executed in every detail by that directorial genius, Renaud Hoffman.

The exceptional cast includes Gladys Hulette, Henry B. Walthall, Robert Gordon, Willis Marks and Sam De-Grasse.

We sincerely believe that "On The Threshold" will hold your interest throughout and that after you leave the theatre you will find it one of the most unusual and most entertaining photoplays you have ever seen.

Cordially,

Manager.

NEWSPAPER TIE-UP

The plot of "On the Threshold" suggests a splendid newspaper tie-up. Have your editor run a prize-article contest on the subject:

HAVE A GIRL'S PARENTS THE RIGHT TO INTERFERE WITH HER CHOICE OF A LIFE-MATE AND WHY?

This is a subject that will interest people of all ages—sons, daughters, mothers, fathers and maiden aunts—they'll all have something to say and it will stir up a great deal of comment and debate, incidentally giving your theatre more publicity than it's ever had before! Of course, don't neglect to have the editor mention in his announcement of the contest that "this is the nucleus of 'On the Threshold,' the current attraction at the Theatre."

WINDOW TIE-UPS

Don't neglect the dandy tie-ups offered by the stills on this production. They include books, groceries, kitchen utensils, lamps, bric-a-brac, silver and general house furnishings, women's frocks, boys' clothing, caps and stationery.

A SIMPLE AND EFFECTIVE SHADOW BOX

You should use your paper not alone for poster purposes, but adapt them to special uses and make them do double service. Take the three sheet of constructing a shadow box, place the figures at the the frame of the box being made to represent a door with a prominent threshold on which is the title of the picture. Looking through the door one sees the two figures and the impression is immediately gained that these two are on the threshold of a great love. The box may be lighted so as to make the impression more vivid and the effect more startling.

WAS HE JUSTIFIED?

To requite the fate that had cheated him of his lovely young wife, this father swore that his daughter should never marry.

But with womanhood came love, bringing in its wake the seed of a long, bitter conflict.



nce! Millions of Saturday eaders Want to See This Film

ER TIE-UP

suggests a splendid newspaper tie-up.
test on the subject:

IGHT TO INTERFERE WITH HER
MATE AND WHY?

people of all ages—sons, daughters,
y'll all have something to say and it
and debate, incidentally giving your
ad before! Of course, don't neglect
nancement of the contest that "this is
urrent attraction at the

TIE-UPS

red by the stills on this production.
tensils, lamps, bric-a-brac, silver and
s, boys' clothing, caps and stationery.

TIVE SHADOW BOX

for poster purposes, but adapt them
a service. Make the three sheet of

ures at the back, the frame of the
a prominent threshold on which is
h the door one sees the two figures
that these two are on the threshold
so as to make the impression more

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ucers Distributing
CORPORATION

Helping you over the threshold that leads into a GOLD MINE!



You can announce "On The Threshold" as a GREAT picture and deliver the goods!
It has distinction and novelty of theme and, endowed with the subtle execution of that
directorial genius, Renaud Hoffman, it is a gem of emotional characterization—a masterpiece
of the silent drama.

The story appeared in the Saturday Evening Post—the publication that reaches millions
of picture-patrons all over the country. Naturally, every "Post" reader—and that includes
nine-tenths of your community—will welcome this opportunity to again meet these interesting
people, in this infinitely more entertaining and comprehensive form. And those who haven't
read the story can't help but know the world-wide reputation of the "Post"—its infallible
reliability for the best in short stories.

The title in itself is one that incites curiosity and possesses a powerful amount of
magnetism.

"On The Threshold" has a truly remarkable cast—names that have long been recognized
as public favorites—names that make the shekels jingle at the box office! Think of a list of
players like this—Henry B. Walthall, the man who won ever-lasting fame in "The Birth of
a Nation" and whose popularity has been steadily increasing ever since; Gladys Hulette, of
legitimate and screen fame; Willis Marks, who established himself in the minds and hearts
of film fans by his splendid performance in "Not One to Spare"; Robert Gordon, one of the
finest young actors on the screen; Sam DeGrasse, the best-known and most capable villain of
his type in the industry; and many others of enviable position in the movie world. Each player
gives his best toward the success of the production, and when such fine material is placed in
the skilfull hands of a supercraftsman, the inevitable result is a motion picture of rare
artistry and entertainment value.

It has love interest, heart appeal and several of the most tense and gripping moments ever
screened. It's a picture that will make them talk—make them come back for more! In a word,
it's a winner!

LOBBY DISPLAY

An exceedingly effective and inexpensive display can be made by con-
structing a door-frame in your lobby and having a very young and pretty
brunette wearing a simple frock on the girlish lines of those worn by Gladys
Hulette in the picture stand on the threshold. It would be even better if you
could raise this on a pedestal and have the girl looking down at the crowd
which this unusual display cannot fail to attract.

STICKERS BRING RESULTS

The climax of the picture hinges on the signing of a will. A good stunt
would be to get several hundred red pasters of the type that are used on
legal documents and have them printed up with the name of the picture.
These could then be used as stickers by you and merchants in the town and
would make a great teaser stunt.

You might also use them on special handbills printed after the style
of a will and bequeathing the beneficiary the privilege of a rare evening of
entertainment at your theatre.

A STREET BALLYHOO

Get a man (or woman) and dress
him in long flowing robes of misty
grey as flimsy as possible. He should
wear a long veil practically covering
his entire face and walk through the
streets wearing a sign reading: "I
am Fate. Men try to outwit me
but I remain all powerful. You will
find my latest victim at the Strand
this week."

MERCHANDISE TIE-UPS

The title affords an opportunity for several splendid tie-ups with merchants through a double page spread
of co-operative advertising. The following copy is suggested. It's dandy for window displays, too, so get the
dealers pepped up.

FOR PHOTOGRAPHERS:

ON HER WEDDING DAY
A WOMAN IS ON THE THRESHOLD
OF A NEW LIFE
INSCRIBE IT ON YOUR MEMORY
WITH A PHOTOGRAPH

"ON THE THRESHOLD"

the picture at the Theatre will inscribe itself on your memory.

WITH JEWELLERS:

GRADUATION DAY ON THE THRESHOLD OF WOMANHOOD

Mark this milestone with a lasting gift.
You are sure to find "just what you want" in our wide selection of choice rings, wrist-watches, necklaces, etc.
And you are sure to find just what you want in motion pictures in "ON THE THRESHOLD," the current
photoplay at the Theatre.

INFANTS' WEAR SHOPS:

ON THE THRESHOLD OF LIFE!

WAS HE JUSTIFIED?

To requite the fate that had cheated him of his lovely young wife, this father swore that his daughter should never marry.

But with womanhood came love, bringing in its wake the seed of a long, bitter conflict.



*An intense,
unique drama
adapted to the screen from
Wilbur Hall's brilliant Saturday Evening Post story
that took the readers of that publication BY STORM*

Now

PALACE THEATRE

Playing

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ter conflict.

Producers Distributing
CORPORATION



An intense,
ue drama
screen from
g Post story
BY STORM

E Playing

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It has love interest, heart appeal and several of the most tense and gripping moments ever screened. It's a picture that will make them talk—make them come back for more! In a word, it's a winner!

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STICKERS BRING RESULTS

The climax of the picture hinges on the signing of a will. A good stunt would be to get several hundred red pasters of the type that are used on legal documents and have them printed up with the name of the picture. These could then be used as stickers by you and merchants in the town and would make a great teaser stunt.

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GRADUATION DAY ON THE THRESHOLD OF WOMANHOOD

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You are sure to find "just what you want" in our wide selection of choice rings, wrist-watches, necklaces, etc.

And you are sure to find just what you want in motion pictures in "ON THE THRESHOLD," the current photoplay at the Theatre.

INFANTS' WEAR SHOPS:

ON THE THRESHOLD OF LIFE!

Present the little newcomer with a gift that is useful and attractive.

Our charming selection includes everything for the tiny tot from a rattle to a crib.

And for something new in Motion Pictures see

"ON THE THRESHOLD"

at the Theatre next week.

Trailers Build Business

National Screen Service, Inc., furnishes good trailers on all Producers' Distributing Corporation Pictures.

On all releases National Screen Service has a Service trailer consisting of main titles, carefully selected scenes and animated sales and subtitles.

Their prices are as follows:

REGULAR TRAILERS

During the first four months of release, \$3.50. (Invoiced at \$5.00, refund of \$1.50 if returned within two weeks.)

Four months after release date, \$1.50. (Invoiced at \$2.50, refund of \$1.00 if returned within two weeks.)

DE LUXE TRAILERS

On certain special productions National Screen Service has a De Luxe trailer consisting of 200 feet of beautiful art titles and scenes. This is in every respect a quality article worthy of the production it advertises.

To non-subscribers of National Screen Service, \$7.50 net. (Invoiced at \$12.50, refund of \$5.00 if returned within two weeks.)

To subscribers of National Screen Service, \$5.00 net.

You can secure a regular trailer service from National Screen Service on all productions at the cost of \$25.00 monthly—in reality 83 cents a day.

The following Producers Distributing Corporation exchanges have these trailers in stock:

ATLANTA	DALLAS	DENVER
MINNEAPOLIS	OMAHA	SEATTLE

Ask the booker at any of these exchanges, or order direct from National Screen Service, Inc.

126 WEST FORTY-SIXTH STREET, NEW YORK
845 SOUTH WABASH AVENUE, CHICAGO
917 SOUTH OLIVE STREET, LOS ANGELES

You Can Get an Excellent Service Trailer On
"ON THE THRESHOLD"

WIRE OR WRITE, GIVING EXACT PLAY DATES

STARTLING FEATURE AT THE STANDARD



A SUPER-ATTRACTION

One Col. Ad. Cut or Mat No. 1

A Tense Dramatic Conflict Between Father and Daughter That

Shorts Your Editors Will Welcome

A little girl from a big city! That's Gladys Hulette, the dainty little actress who has one of the leading roles in "On the Threshold," a Renaud Hoffman production which comes to the Theatre for a run next Born in New York, she never attended a public school, but received her education from private tutors. She began her theatrical career in stock and appeared with Ala Nazimova in Henrik Ibsen's "A Doll House." She has also been in a host of photoplays, the more prominent of which include "Secrets of Paris," "Tol'able David" and "Enemies of Women." Her hair is brown and her eyes are blue.

During his fifteen years before the camera Henry B. Walthall has earned a considerable reputation. His first big screen success was made in the role of Ben Cameron in D. W. Griffith's "The Birth of a Nation." Previous to 1910 Walthall was a prominent stage actor. He will shortly be seen in an unusual and interesting role in "On the Threshold," the Renaud Hoffman production, which is coming to the Theatre for a run next He has brown eyes and his hair is beginning to gray.

Robert Gordon, who plays the young lover in "On the Threshold," the Renaud Hoffman production which comes to the Theatre for a run next has been called one of the most convincing juveniles on the screen. He is a native of Los Angeles and received his education at the L. A. Polytechnic Junior College. While very young he spent a season with the Holly Community Players and then entered screen work.

"On the Threshold," the Renaud Hoffman picturization of Wilbur Hall's Saturday Evening Post story, which comes to the Theatre for a run next evinces a daring deviation from the beaten path of motion picture production. The story has been acclaimed one of the most unique ever filmed,

and it is said Mr. Hoffman's novel execution results in a screen drama whose power lies largely in its simplicity. "On the Threshold" is interpreted by a remarkable cast, including Henry B. Walthall, Gladys Hulette, Willis Marks, Robert Gordon, Sam DeGrasse, Margaret Seddon and Charles Sellon.

Hail and hearty as a schoolboy at sixty! That's the claim of Willis Marks, who portrays the old eccentric around whom the plot of "On the Threshold," the current offering at the Theatre, revolves. He spent the period from 1888 to 1914 on the stage. Several years ago he was persuaded to try a few minor roles in pictures, merely as a diversion, but he did such splendid work that he now finds himself in constant demand. He has snowy hair and blue-gray eyes.

Who's the meanest man on the screen? It's certain that Sam DeGrasse, who portrays the scheming brother in "On the Threshold," the Renaud Hoffman production which is now holding forth at the Theatre, stands somewhere near first place. He has had a long and interesting screen career and supported some of the most prominent stars in the industry, including Mary Pickford and Douglas Fairbanks.

Perpetual motion seems to be the aim of Renaud Hoffman, the young producer-director, whose latest production, "On the Threshold," is this week's attraction at the Theatre. He has traveled around the globe five times, and he has no intention of "settling" yet. He sacrificed an enviable position in the world of art, born of years of intensive study and training, to enter screen work, as he firmly believed that the latter offered the most comprehensive medium for artistic expression. His first production, "Not One to Spare," a unique picturization of Ethel Lynn Beers' famous poem, "Which Shall It Be," amazed the industry with its forceful simplicity.



"ON THE THRESHOLD"—Released by PRODUCERS DISTRIBUTING CORP.

Two Col. Production Cut or Mat No. 3.

TIMELY TOPIC IS TREATED IN FILM

Rights of Offspring Figure in "On the Threshold," a Unique Story of Fate

NEW FILM DISPELS AN AGED THEORY

"On the Threshold" Proves That Adolescent Love Is Often the Strongest

At the Palace

One you won't want to miss, the stirring struggle of a disappointed man and his lovely but unhappy daughter.



On The Threshold

Producers Distributing CORPORATION

Now Playing

One Col. Ad. Cut or Mat No. 2

GLADYS HULETTE VOICES OPINION

Featured Player in "On the Threshold" Sanctions the Course of Its Heroine.

In "On the Threshold," the novel Renaud Hoffman production which comes to the Theatre for a run next petite Gladys Hulette portrays with great realism the role of a sweet and obedient daughter who deliberately defies her father and unintentionally causes his death for the sake of love.

Asked during the filming of the picture whether she thought the daughter justified in her action, Miss Hulette wrinkled her brow in that charmingly childish manner that belongs to her and said:

"Yes, I certainly think Rosemary was right in disregarding her father's wishes under the particular circumstances. His vow that she should never marry, made to protect her from the fate of her mother who died at her birth, was really the whim of a man broken by grief and made in an abnormal frame of mind.

"I think if he had had a sense of humor, the years would have tem-

CORKING CATCHLINES

A unique and engrossing tale of a mysterious old stranger who brought peace to a little country household where plotting thieves and petty hypocrites had taken the reins into their hands.

A remarkable story of one of those strange twists of Fate that often change the course of many lives.

Has a man the right to mould the life of his daughter? See what happens when he does!

A beautiful story of Love and Fate and Faith regained—told by a master.

Another product from the mastermind of Renaud Hoffman the directorial genius who astonished the industry with "Not One to Spare."

A photoplay anything you have ever seen on the screen—an epic of the silent drama—a masterpiece of emotional characterization and beautiful realism.

NEW HOFFMAN FILM HAS UNIQUE PLOT

Noted Young Producer Said to Excel His Former Success in "On the Threshold."

What has been called one of the most distinctive motion pictures of the season begins a run at the Theatre It is "On the Threshold," the latest production of Renaud Hoffman, directorial genius, whose previous picturization of "Not One to Spare" caused so much astonishment among the critics and the public alike.

It is said that "On the Threshold" shows the same "Hoffman touch," that of striking dramatic effects achieved through a masterful simplicity. The story adapted by Alfred A. Cohn from Wilbur Hall's Saturday Evening Post tale tells of one of those strange tricks of Fate which often change whole lives.

Into a household in the country where the head of the family, dying, comes a mysterious stranger, an itinerant old eccentric, whom two rascals try to make a party to a fraudulent will. The strange manner in which he causes the downfall of the plotters and unites the young couple, is one of the most powerful and strikingly unusual situations ever shown in a photoplay.

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A FEW TIPS FOR THE ANSWER MAN

Doris: Oh, no, Henry B. Walthall hasn't left the films. His latest picture is "On the Threshold," an adaptation of the Saturday Evening Post story. We agree with you, Doris; he is one of the most intelligent actors on the screen. Yes, his hair is grey now—Tempus Fugit!

Sonny: You're right, Sonny. Simplicity is the keynote of Gladys Hulette's beauty. Yes, she appeared in "Enemies of Women." No, she has blue eyes and brown hair. She has an interesting role in the Renaud Hoffman production, "On the Threshold."

Conflict Between a Father and Daughter That Will Enthrall Patrons

CORKING CATCHLINES

A unique and engrossing tale of a mysterious old stranger who brought peace to a little country household where plotting thieves and petty hypocrites had taken the reins into their hands.

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WHITE-HAIRED BOY IN HOFFMAN FILM

Willis Marks, Featured in "On the Threshold," Is "Sixty Years Young."

Willis Marks, the central figure of the Renaud Hoffman production, "On the Threshold," which comes to the Theatre for a run next is, as his friends put it, "sixty years young," and hale and hearty as a school boy. He attributes his robust health to the fact that his boyhood was spent on a farm in Rochester, Minn., the home of the famous Mayo brothers.

Marks is an actor of the old school, his stage career having commenced in 1888 in the People's Theatre Stock Company of St. Paul. For twenty

years, he played continuously before the footlights in everything from minstrels to Shakespeare. In the latter productions he appeared with Daniel E. Bandmann. From 1905 to 1914 he was connected with the old Burbank Stock Company—now the Oliver Morosco Stock Company—of Los Angeles. In 1914 Marks



"ON THE THRESHOLD"
Released by PRODUCERS DISTRIBUTING CORP.
One Col. Prod. Cut or Mat No. 2.

retired from the stage and began a trip around the world with his wife. The outbreak of the World War found him in Japan and necessitated his abandoning the trip and returning to Los Angeles.

Merely as a diversion, Marks was persuaded to try a few character parts in motion pictures. He has now made famous the role of the typical American farmer, and he finds himself in constant demand for this part. A few of his more recent appearances are in "Abraham Lincoln" for First National, "Homespun Folks" for Ince, and "Not One to Spare," also a Renaud Hoffman production.

Marks still loves the country life of his childhood—abhors the rush and roar of the city—and his happiest moments are spent with a hoe in his hands, working in his garden.

YOUTHFUL ACTOR PLAYS JUVENILE

Robert Gordon, Famous "Huck Finn," Has Boyish Role in

A TIMELY LESSON FOR THE FLAPPER!

"On the Threshold" Contains a Timely Moral for the Younger Generation.

Discussions have frequently been raised as to just how far the modern young flapper will go to satisfy her own whims.

What might be called the limit is reached by Rosemary Masters in "On the Threshold," the current feature at the Theatre, who obeys her father in everything except where her heart is concerned. But there she is as headstrong as he, and her wilfulness eventually costs her

father's life.

Forbidden to see her young sweetheart again, she grows sullen and introspective. Day by day the breach between this erstwhile devoted father and daughter widens until finally the girl offers a show of defiance and promises to marry the boy.

Overwhelmed by the realization that his daughter has disobeyed him, Masters is seized with a paralytic stroke, which culminates in his death.

"On the Threshold" is a picturization of Wilbur Hall's unique Saturday Evening Post story, brought to the screen by Renaud Hoffman, the young producer-director who blazed the path to a new type of cinema drama when he amazed the industry with "Not One to Spare."

It is interpreted by a splendid cast of well-known players, including Henry B. Walthall, Gladys Hulette, Willis Marks, Robert Gordon, Sam DeGrasse, Charles Sellon and Margaret Seddon.

MAKES PICTURES FOR THE FAMILY

Renaud Hoffman and Henry Ford employ the same policy in their relations with the public. The young producer of "On the Threshold" showing at the Theatre, believes, like Ford, in making something the entire family can enjoy.

"On the Threshold," like "Not One to Spare," Hoffman's previous production, is a simple yet intensely dramatic tale of laughter and tears. Its sheer naturalness is forcing admiration from the audiences of the Theatre at every showing.

GETTING A LINE ON THE CAST

GLADYS HULETTE:

Born in New York and educated by private tutor. Stage career, stock and with Ala Nazimova in "The Doll's House." Pictures include: "Secrets of Paris," "Tol'able David," "Enemies of Women," etc. Has brown hair and blue eyes.

HENRY B. WALTHALL:

Born in Shelby County, Ala. Entered pictures in 1910. Formerly on stage. Pictures include: "Birth of a Nation," "Unknown Purple," "One Clear Call," etc. Has gray hair and brown eyes.

ROBERT GORDON:

Educated Los Angeles Polytechnic Junior College. Stage experience,

Screen experience, eight years. Pictures include "The Rosary," "The Super Sex," "Main Street," etc.

WILLIS MARKS:

Born in Rochester, Minn., and educated at Minneapolis. Formerly civil engineer. On the stage from 1888 to 1914. Eight years screen experience. Pictures include: "The Eagle," "Dancing Fool," "Fighting Back," etc. Has white hair and blue-gray eyes.

SAM DE GRASSE:

Born in Bathurst, New Brunswick. Screen career with Griffith, Douglas Fairbanks, Mary Pickford, Universal, United Artists, Goldwyn, etc. Pictures include: "Birth of a Nation," "Intolerance," "Robin Hood," "The Spoilers," "Courtship of Miles Standish." Has black hair and brown eyes.

MARGARET SEDDON:

Born and educated in Washington, D. C. Stage career, with Belasco, Shubert and William A. Brady. Screen career, five years. Pictures include: "Brass," "Timothy's Quest," "The Bright Shawl," "The Man Who Played God," etc. Has gray hair and gray eyes.

RENAUD HOFFMAN, Producer-Director:

Born in Germany and educated by private tutors. Traveled around the world five times and studied art in Europe and America. Became a prominent artist but gave up career to enter the films, firmly believing it to be the most comprehensive medium for artistic expression. His first production was "Not One to Spare."

Dare She Take It?

Just one step and she would be over—over the Threshold that led to love and everlasting happiness. To take it she must brave the wrath of the father she had always adored.



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Robert Gordon, who plays the young lover in "On the Threshold," the Renaud Hoffman production which comes to the Theatre for a run next has been called one of the most convincing juveniles on the screen. He is a native of Los Angeles and received his education at the L. A. Polytechnic Junior College. While very young he spent a season with the Holly Community Players and then entered screen work.

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"ON THE THRESHOLD"—Released by PRODUCERS DISTRIBUTING CORP.

Two Col. Production Cut or Mat No. 3.

TIMELY TOPIC IS TREATED IN FILM

Rights of Offspring Figure in "On the Threshold," a Unique Story of Fate.

No one will ever know how many families have been disrupted because the daughters demanded the right to "live their own lives."

"On the Threshold," Renaud Hoffman's picturization of Wilbur Hall's

Saturday Evening Post story, which comes to the Theatre for a run next treats this long disputed question in a novel and engrossing manner.

Broken and embittered because childbirth cost his lovely young wife her life, Daniel Masters renounces his faith and vows that the child, Rosemary, shall never marry. He devotes his life to making her happy, and at eighteen we find her a fresh and beautiful young woman, with her every material want satisfied and, indeed, very happy and obedient.

But Masters is not strong enough to vie with the Fates, and Rosemary falls in love with a boy whom she has known since childhood. The father is infuriated and forbids the young people to see each other, but absence merely "makes their hearts grow fonder," and the boy braves Masters' fury to visit Rosemary and ask her again to marry him. And right here youth's instinct to direct the course of its life triumphs over all other forces, and the girl disregards her father's wishes and gives the boy her promise.

Overwhelmed with anger at finding them together, the father is smitten with a paralytic stroke, but the young lovers succeed in winning his deathbed blessing and consent to their marriage.

"On the Threshold" is interpreted by an interesting and competent cast, including Henry B. Walthall, Gladys Hulette, Willis Marks, Robert Gordon, Sam DeGrasse, Charles Sellon and Margaret Seddon.

NEW FILM DISPELS AN AGED THEORY

"On the Threshold" Proves That Adolescent Love Is Often the Strongest.

Interesting evidence has been recently put forward to dispute the age old theory that young love is unsubstantial and often withers in the bud at the first signs of approaching ad-

playing at the Theatre, is the story of an affair of the heart that is as tender and fresh as a flower and despite heartrending obstacles flourishes through life, never once losing even a vestige of its freshness and fragrance.

The unusual theme of this story concerns a man who, because the birth of their daughter cost his wife her life, strives to prevent a recurrence of the circumstance by forbidding the girl to marry.

An insolent Fate sends the girl an early lover, and the young people's love for each other is as real and profound as could possibly be.

The father realizes that the youngsters are in love, and determining to carry out his early vow against marriage, orders the young man out of the house.

The lovers, however, cannot remain apart very long, and Rosemary, the daughter, although a very paragon of filial obedience, dares to defy her father by promising to marry the boy.

The father's entrance just as the two have fallen into an unmistakable embrace leads to dreadful disaster, culminating in the death of the father. However, youth triumphs finally when the young people succeed in winning a deathbed blessing and consent to the marriage.

"On the Threshold" is a picturization of the Saturday Evening Post story by Wilbur Hall, interpreted by a tremendous cast, including Henry B. Walthall, Gladys Hulette, Willis Marks, Robert Gordon, Sam DeGrasse, Charles Sellon and Margaret Seddon.

On The Threshold

Producers Distributing CORPORATION

Now Playing

One Col. Ad. Cut or Mat No. 2

GLADYS HULETTE VOICES OPINION

Featured Player in "On the Threshold" Sanctions the Course of Its Heroine.

In "On the Threshold," the novel Renaud Hoffman production which comes to the Theatre for a run next petite Gladys Hulette portrays with great realism the role of a sweet and obedient daughter who deliberately defies her father and unintentionally causes his death for the sake of love.

Asked during the filming of the picture whether she thought the daughter justified in her action, Miss Hulette wrinkled her brow in that charmingly childish manner that belongs to her and said:

"Yes, I certainly think Rosemary was right in disregarding her father's wishes under the particular circumstances. His vow that she should never marry, made to protect her from the fate of her mother who died at her birth, was really the whim of a man broken by grief and made in an abnormal frame of mind.

"I think if he had had a sense of humor, the years would have tempered his feelings and lightened his bitterness; but, as his actions prove, he was actually an obdurate and unintentionally selfish man.

"Any parent who groundlessly attempts to mould the life of his offspring deserves to be met by defiance and so-called 'disobedience'.

"My father had any reason to disapprove of the boy Rosemary had chosen, that would have changed matters considerably. But, in this instance, Rod is an ambitious boy of good character who has proven his love for Rosemary, and no fair-minded man could find any objection to him.

"Of course, it is regrettable that the girl's independence should have reaped disaster, but the fact that realization of the knowledge that she had disobeyed him works Daniel Masters up to the point where he is stricken with paralysis, proves that he was an exceptionally obstinate and headstrong individual."

Miss Hulette has appeared in a number of prominent photoplays and had an interesting stage career before entering motion pictures. Simplicity is the keynote of her beauty which is enhanced by a delightful combination of brown hair and blue eyes.

NEW HOFFMAN FILM HAS UNIQUE PLOT

Noted Young Producer Said Excel His Former Success in "On the Threshold."

What has been called one of the most distinctive motion pictures the season begins a run the Theatre It is "On the Threshold," the late production of Renaud Hoffman, a rectorial genius, whose previous picturization of "Not One to Spare" caused so much astonishment among the critics and the public alike.

It is said that "On the Threshold" shows the same "Hoffman touch," the of striking dramatic effects achieved through a masterful simplicity. The story adapted by Alfred A. Cohn from Wilbur Hall's Saturday Evening Post tale tells of one of those strange tricks of Fate which often change whole lives.

Into a household in the country where the head of the family is dying, comes a mysterious stranger, an itinerant old eccentric, whom the rascals try to make a party to a fraudulent will. The strange man in which he causes the downfall of the plotters and unites the young couple, is one of the most powerful and strikingly unusual situations ever shown in a photoplay.

A FEW TIPS FOR THE ANSWER MAN

Doris: Oh, no, Henry B. Walthall hasn't left the films. His latest picture is "On the Threshold," an adaptation of the Saturday Evening Post story. We agree with you, Doris, he is one of the most intelligent actors on the screen. Yes, his hair is grey now—Tempus Fugit!

Sonny: You're right, Sonny. Simplicity is the keynote of Gladys Hulette's beauty. Yes, she appeared "Enemies of Women." No, she has blue eyes and brown hair. She has an interesting role in the Renaud Hoffman production, "On the Threshold"; I believe it's coming to the Theatre soon, so wait out for it.

Lila: The chap you saw in "Main Street" was Robert Gordon. No, he is not a newcomer, by any means. He has been on the screen eight years.

fortunate in being a very fine actor in addition. You'll be another chance to see him, as he has an important part in "On the Threshold," an adaptation of the Saturday Evening Post story.

Evert: The old man who played father in "Not One to Spare" is Willis Marks. He was on the stage from 1888 to 1914—wait for yourself. He certainly is an exceedingly fine character actor. You want to see him in his newest role, that of "Bible Bo" in "On the Threshold," a Renaud Hoffman production. It is conceded to be his best performance to date, so don't miss it.

Alec: Yes, Sam DeGrasse appeared in "The Courtship of Miles Standish." He is recognized as one of the great character actors in the industry. He almost always plays villains, but wouldn't hold that against him. His newest bit of villainy is done in "On the Threshold."

Charles R. Rogers presents
A RENAUD HOFFMAN Picturization

"ON THE THRESHOLD"

Gladys Hulette, Henry B. Walthall, Sam DeGrasse, Robert Gordon, Charles Sellon, Margaret Seddon and Willis Marks

PRODUCERS - DISTRIBUTING - CORPORATION

Two Column Ad. Cut or Mat. No. 3.

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A RENAUD HOFFMAN Picturization

ON THE THRESHOLD

Gladys Hulette, Henry B. Walthall, Sam DeGrasse
Robert Gordon, Charles Sellon, Margaret Seddon
and Willie Marks

Produced by
PRODUCERS DISTRIBUTING CORPORATION

Ad. Cut or Mat. No. 3.

now the Oliver Morosco Stock Company—of Los Angeles. In 1914 Marks



"ON THE THRESHOLD"
Released by PRODUCERS DISTRIBUTING CORP.
One Col. Prod. Cut or Mat No. 2.

retired from the stage and began a trip around the world with his wife. The outbreak of the World War found him in Japan and necessitated his abandoning the trip and returning to Los Angeles.

Merely as a diversion, Marks was persuaded to try a few character parts in motion pictures. He has now made famous the role of the typical American farmer, and he finds himself in constant demand for this part. A few of his more recent appearances are in "Abraham Lincoln" for First National, "Homespun Folks" for Ince, and "Not One to Spare," also a Renaud Hoffman production.

Marks still loves the country life of his childhood—abhors the rush and roar of the city—and his happiest moments are spent with a hoe in his hands, working in his garden.

YOUTHFUL ACTOR PLAYS JUVENILE

Robert Gordon, Famous "Huck Finn," Has Boyish Role in "On the Threshold."

Robert Gordon, the delightful juvenile of "On the Threshold," the Renaud Hoffman production which is now playing at the Theatre, was born in Kansas City, but as his family moved to Los Angeles he was brought here and always considered the latter his home city.

Gordon was studying to be an electrical engineer at the Los Angeles Polytechnic Junior College when the lure of the footlights became irresistible. He left school to join the Holly Community Players, and after a year with them he turned to the screen.

He will always be remembered for his charming portrayal of Huck Finn in "Tom Sawyer" and "Huck and Tom," and a few of his outstanding performances are: with Mary Pickford in "Capt. Kidd, Jr."; in feature roles in Vitagraph's "Dollars and the Woman" and "The Gilded Fool" with Bessie Love; and in Warner Bros.' production, "Main Street."

Gordon is by no means the only competent player in "On the Threshold" however, as the cast of this unique film drama includes such notables as Henry B. Walthall, Gladys Hulette, Willis Marks, Sam DeGrasse and Charles Sellon.

ON THE THRESHOLD TERMINATES RUN

"On the Threshold," the latest offering of the directorial genius, Renaud Hoffman, terminates its run at the Theatre tonight.

This is a strange drama, vivid in its theme and powerful in its simplicity. The splendid cast includes Gladys Hulette, Henry B. Walthall, Robert Gordon, Sam DeGrasse, Charles Sellon and Margaret Seddon.

The picture was adapted by Alfred A. Cohn from Wilbur Hall's Saturday Evening Post story.

promises to marry the boy. Overwhelmed by the realization that his daughter has disobeyed him, Masters is seized with a paralytic stroke, which culminates in his death.

"On the Threshold" is a picturization of Wilbur Hall's unique Saturday Evening Post story, brought to the screen by Renaud Hoffman, the young producer-director who blazed the path to a new type of cinema drama when he amazed the industry with "Not One to Spare."

It is interpreted by a splendid cast of well-known players, including Henry B. Walthall, Gladys Hulette, Willis Marks, Robert Gordon, Sam DeGrasse, Charles Sellon and Margaret Seddon.

MAKES PICTURES FOR THE FAMILY

Renaud Hoffman and Henry Ford employ the same policy in their relations with the public. The young producer of "On The Threshold" showing at the Theatre, believes, like Ford, in making something the entire family can enjoy.

"On the Threshold," like "Not One to Spare," Hoffman's previous production, is a simple yet intensely dramatic tale of laughter and tears. Its sheer naturalness is forcing admiration from the audiences of the Theatre at every showing.

1914. Eight years screen experience. Pictures include: "The Eagle," "Dancing Fool," "Fighting Back," etc. Has white hair and blue-gray eyes.

SAM DE GRASSE:

Born in Bathurst, New Brunswick. Screen career with Griffith, Douglas Fairbanks, Mary Pickford, Universal, United Artists, Goldwyn, etc. Pictures include: "Birth of a Nation," "Intolerance," "Robin Hood," "The Spoilers," "Courtship of Miles Standish." Has black hair and brown eyes.

MARGARET SEDDON:

Born and educated in Washington, D. C. Stage career, with Belasco, Shubert and William A. Brady. Screen career, five years. Pictures include: "Brass," "Timothy's Quest," "The Bright Shawl," "The Man Who Played God," etc. Has gray hair and gray eyes.

RENAUD HOFFMAN, Producer-Director:

Born in Germany and educated by private tutors. Traveled around the world five times and studied art in Europe and America. Became a prominent artist but gave up career to enter the films, firmly believing it to be the most comprehensive medium for artistic expression. His first production was "Not One to Spare."

Dare She Take It?

Just one step and she would be over — over the Threshold that led to love and everlasting happiness. To take it she must brave the wrath of the father she had always adored.



Producers Distributing CORPORATION

"ON THE THRESHOLD"

The birth of his daughter had caused Andrew Masters the life of his loving wife, and with the bitterness born of sorrow and disappointment he had sworn an oath, against the fate that had injured him, never to allow his daughter to marry.

Now love had entered her life.

Was he strong enough to fight her destiny? Is it possible for one to control the life of another? Here indeed is drama—throbbing, vibrating, pulsating drama.

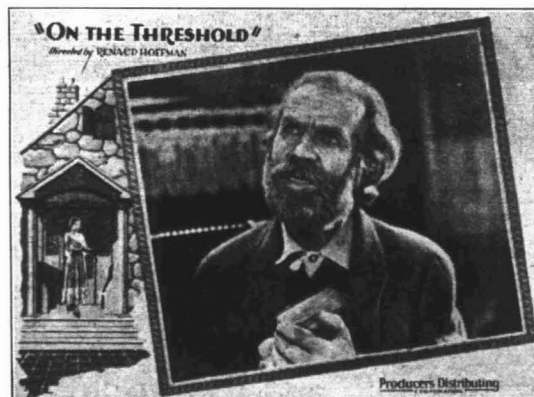
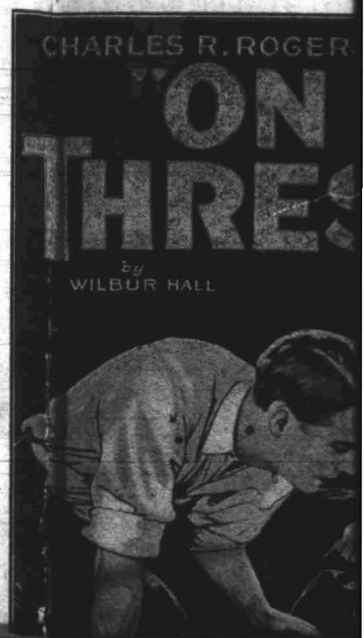
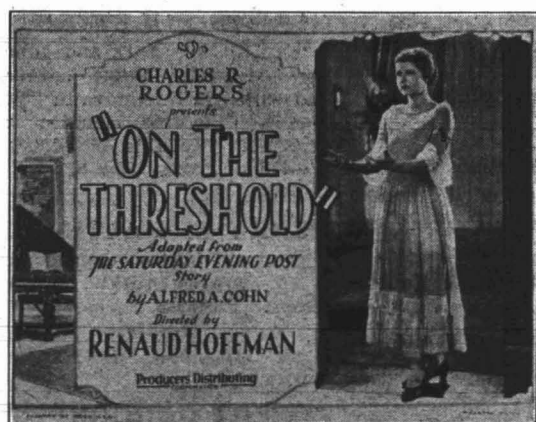
Now Playing

CAPITOL THEATRE

Two Column Ad. Cut or Mat No. 4.

If You Want to Sell 'Em You Use This Paper to Get It

A VIVID STORY VIVIDLY TOLD BY MEANS OF THESE
BEAUTIFULLY COLORED LOBBY CARDS

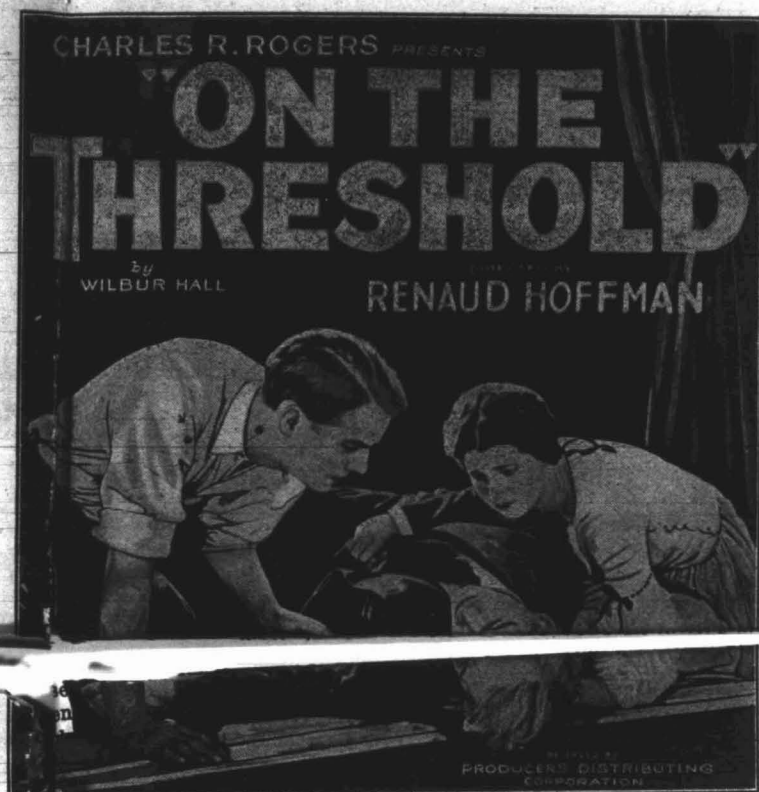


THREE SHEET A

11X14 DISPLAY

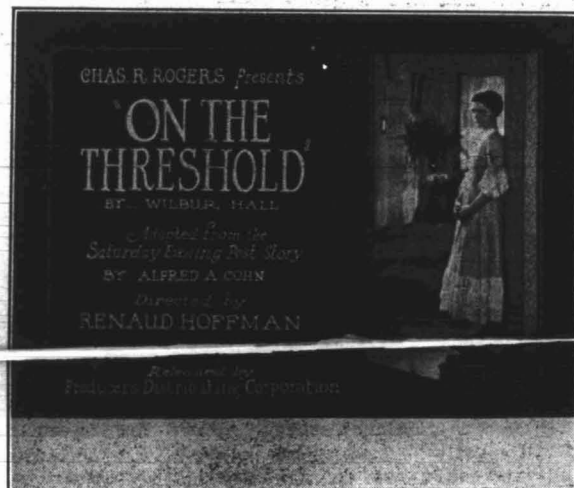


Em You Have to Tell 'Em to Get It Across With Punch



APPEALING SIX SHEET POSTER

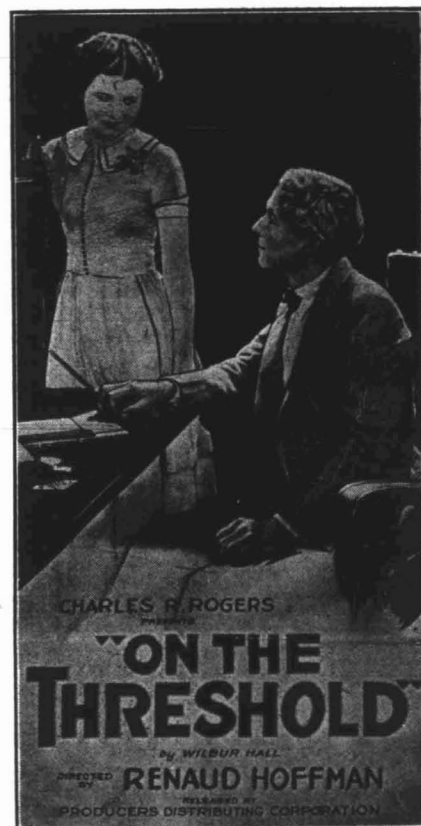
Don't overlook your screen as a perfect advertising medium. This colored announcement slide will bring you many patrons.



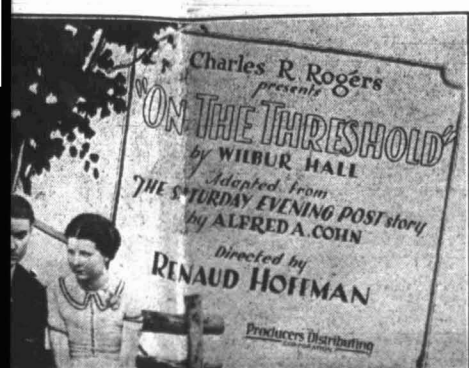
Its remarkable coloring and easily adaptable size make this insert card a very appealing and convenient poster for the ingenious showman.



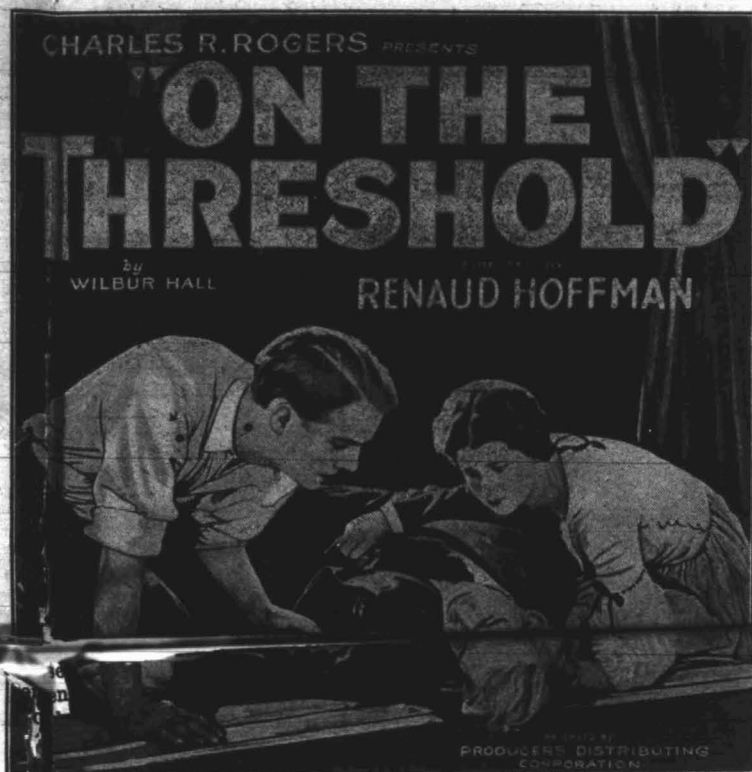
THREE SHEET A



THREE SHEET B

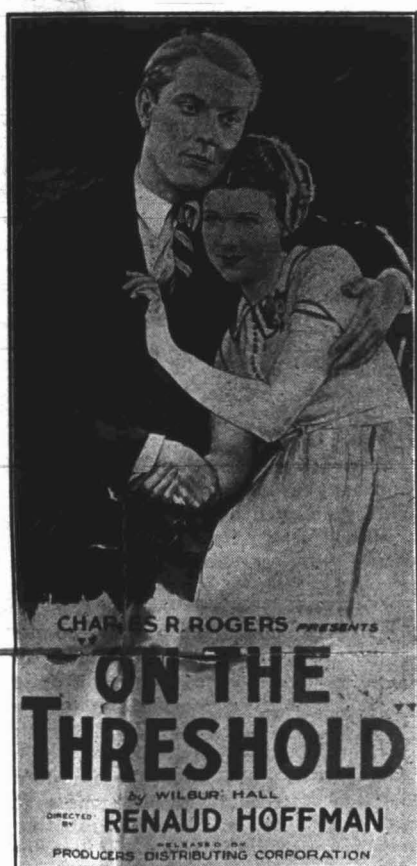
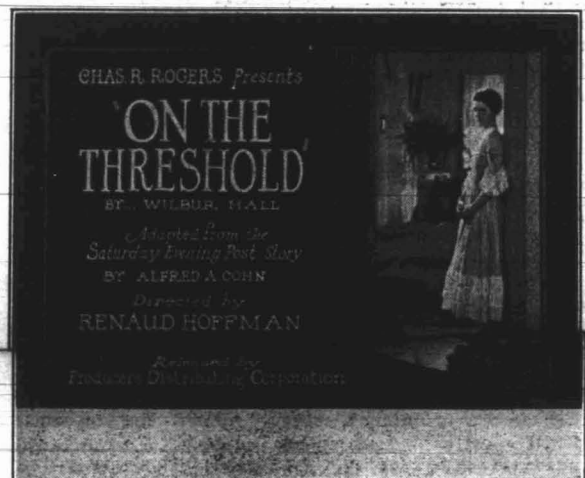


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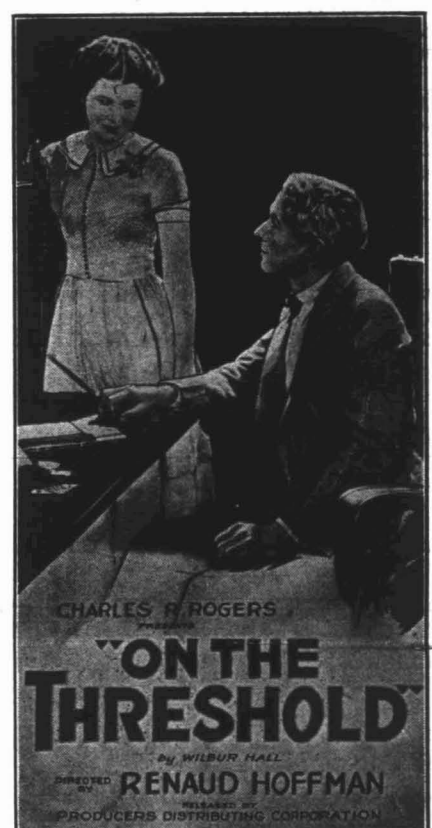
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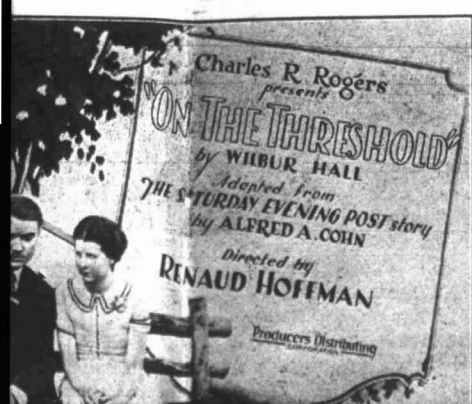


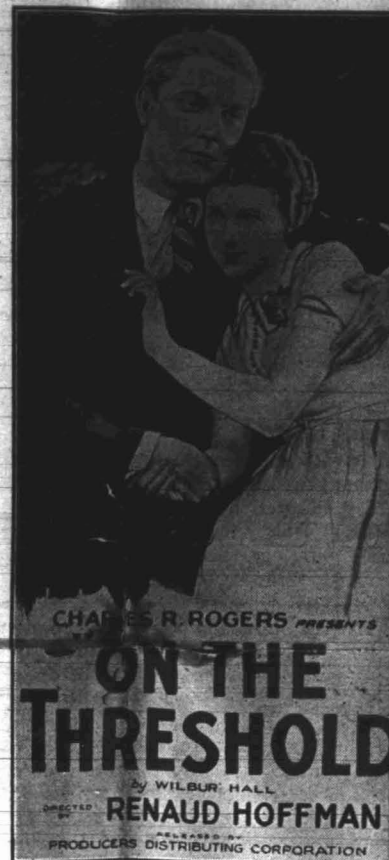
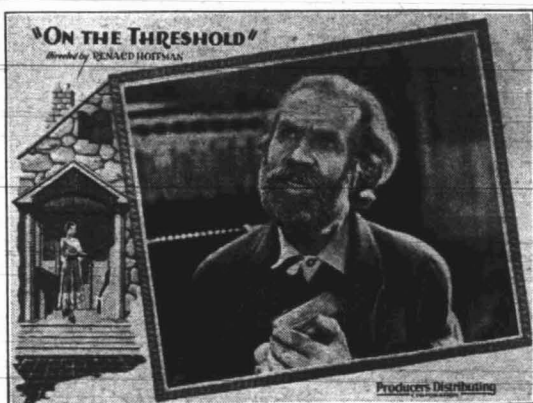
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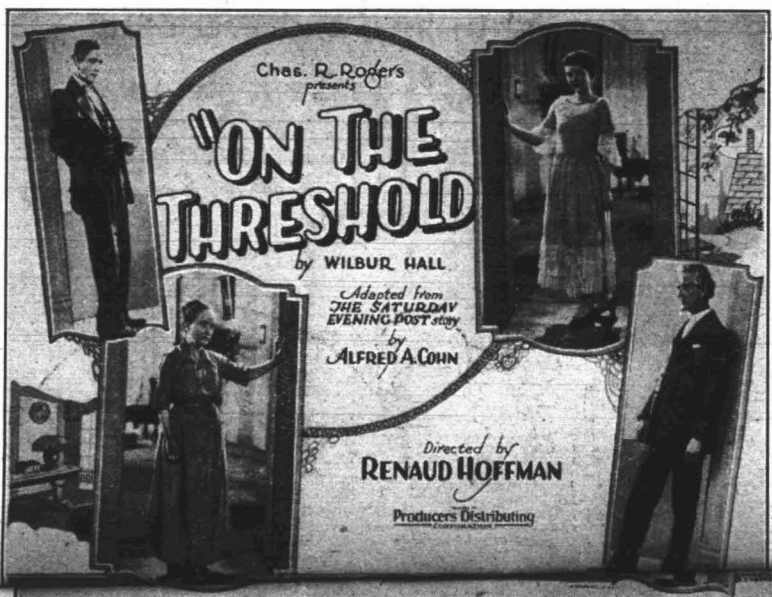
THREE SHEET B





THREE SHEET A

11X14 DISPLAY



TWO 22X28 CARDS

This One Sheet Will
Make a Fine Cut-Out



ONE SHEET A

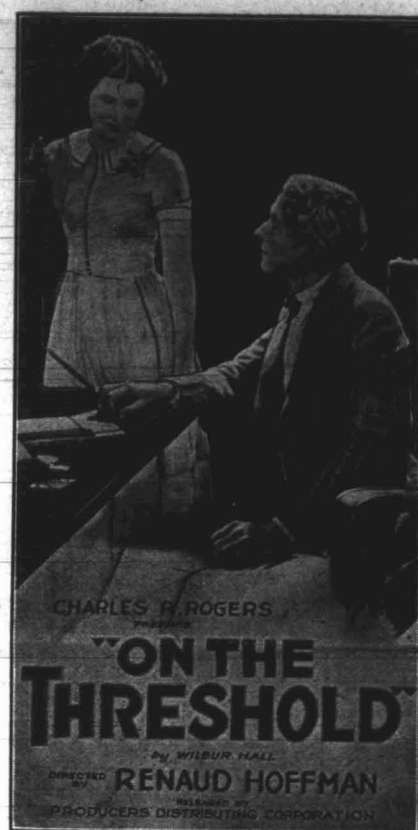


The Picture's Appeal Is Reflected in This

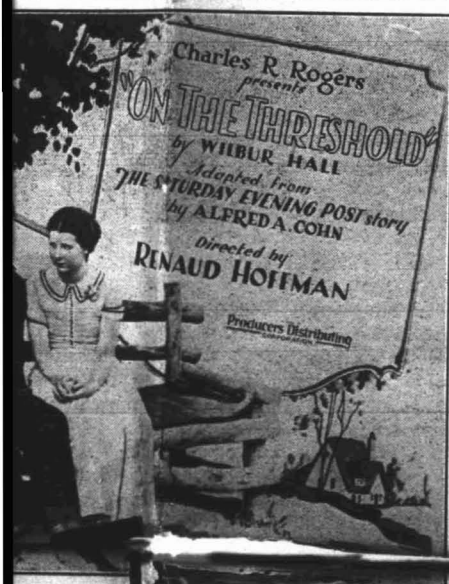
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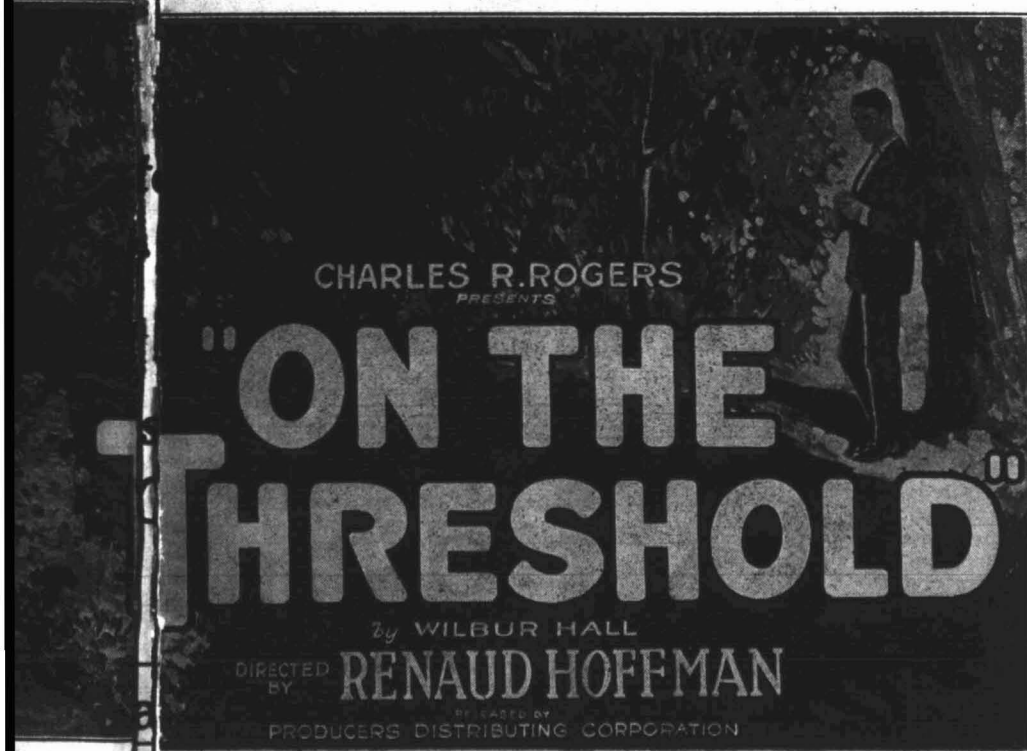
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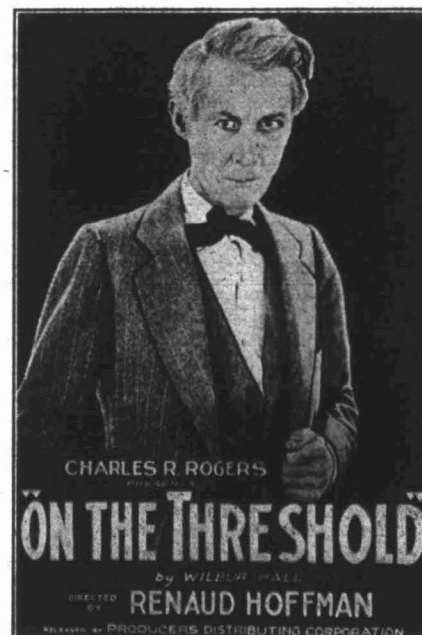
THREE SHEET B



Coloring Window Card for Display Purposes



As a Poster or a Cut-Out This Is Just the Thing



ONE SHEET B

Is Reflected in This Twenty-four Sheet

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